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## PEN-DRAWING FOR PHOTO-ENGRAVING.

## IV.



O avoid superficiality, and to guard against reproducing such advanced work and work so difficult to do as was given in my last paper, thus perhaps leading the student away from the *fundamental* principles of pen and ink work, let us now consider subjects in which one can more plainly point out the effective

use of the different methods already referred to. To this end, a variety of illustrations have been selected which should cover the ground pretty effectively.

Perhaps as clever an arrangement of pen and ink work as could be given is the design by H. Scott, "The Funeral of the Prince Jacques d'Orleans at Dreux." The solid blacks are used with inimitable discretion; the figures are full of action and introduced with the greatest judgment, both as regards perspective and composition; the whole study is particularly effective in this latter quality, with the exception perhaps of the sky which is a trifle near us; it would surely have been better to have extended it farther up the picture. But how admirably the white figures are introduced at the end of the carpet to break its regularity; how carefully the flowers and branches are drawn; how the latter seem to be part of the frame, yet at the same time part of the landscape!

As a companion piece to this, is introduced a drawing by M. Eris, "The Construction of the Bridge at Double." This is evidently from a photograph, and was published in a French journal merely as a piece of news, yet we see the Frenchman's instinct for the artistic in the arrangement of the semicircle above it, the clouds breaking its geometrical form. It is not, however, so much for this that the engraving is printed as to show the effectiveness of hard, straight uncompromising lines, used either as outlines or in succession as shadows. I am desirous that the student should see in this less artistic and less sketchy work the same principles which are in the Scott, the De Neuville and in all the other examples of pen and ink work that are being published in these articles. It is not always that the student is able to select views in nature similar to these two engravings, but he is to be warned particularly against anything like idleness because he cannot find "an artistic subject" which will suit his fancy. For the mere study of technique, that is to say, the use of the pen effectively, an indoor study of

still-life is by far the most desirable; the objects do not move as do figures, and the light and shade is not apt to alter so perceptibly as it does in a landscape. Following

the hints laid down in the first paper of this series, select some corner of the parlor, library or dining-room (or a kitchen or wood-house for that matter), and use the study by Scott of the "Mantel-Piece in the house of Edmond De Goncourt" as a guide. This example I have used in illustrating the methods advocated in these papers with many students, always with success. I have never come across any illustration which showed in equal balance the value of the outline, and the tint—either as local color or light and shade. A drawing like this should be made at least four times larger than our example; that is to say, twice the width and twice the height. Apropos of the broken lines in the mirror, it may be well to speak of the use of Chinese white as a substitute for the roulette. After you have made your lines you can break them so that they will be engraved with about the same effect by the roulette or by the use of liquid Chinese white put on with a clean pen (it is well to wet it first with a brush). Do not load the pen too heavily, or the white will suddenly precipitate in a large blot upon your drawing. Test your pen first on another piece of paper to see whether the white will run easily in a continuous line; it can be made to do so as freely as ink if you will but get it of the right consistency. I have found a Spencerian pen, No. 1, excellent for this purpose. When you have got the pen so that the white runs off it as white ink, work with it across and over all the lines which you wish broken, in a direction at right angles with them, being careful to keep your white lines an equal distance apart. This is also very effective for skies. Attention might be called to the solid blacks upon the

candlesticks, the pedestal of the statuette, and behind the fan. The only place that they seem to have been used inadvisedly is in the decoration above the mirror—

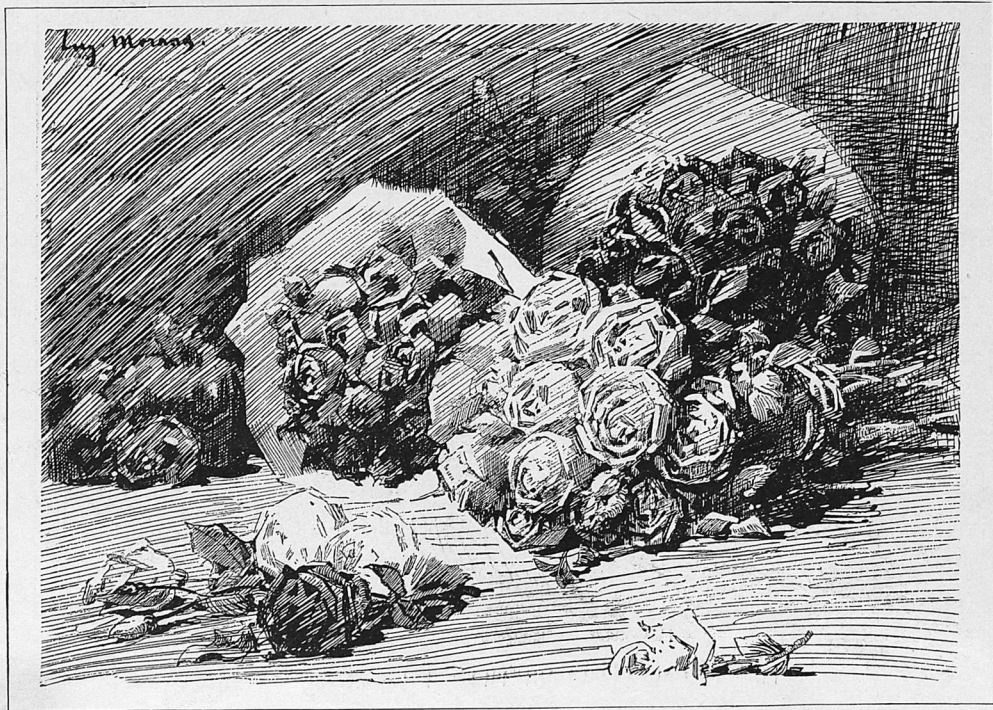


PEN-DRAWING BY HENRI SCOTT.

the vase and flowers. The blacks here, I think, give the appearance of a decoration in relief, whereas in all probability it was flat.

The student is not to neglect an opportunity to work from nature, and it is understood that these papers are to assist him in every phase of art. As a companion piece to the first two plates, yet in contradistinction to the severe lines of M. Eris, is given the picturesque drawing of "The Cemetery of St. Privat" by De Neuville, after his painting in the Salon of 1881. Alphonse De Neuville was one of the cleverest of modern French artists, but, like many young men who meet with early success, he was oftentimes more clever than exact; still it would be hard to find a more solid, honest study than this pen drawing. It is worth while to compare the broken lines representing the gateway to the old, almost ruined cemetery with the more mechanical lines representing the building of the bridge at Double. Surely each artist has selected the language most suited for his subject. It would have been as improper for M. Eris to have indulged in "artistic scratches" as for De Neuville to have used the dividers and rule in making his drawing. The use of the roulette is discernible in the background of this study. Chinese white may be applied in this case also as a substitute.

We now come to an artist whose greatest triumph is his ability to draw and to paint buildings *in atmosphere*. If you will study the drawing by Martin Rico, that of "The Dario Palace, Venice," you will find that you are not looking at mere architectural maps, mere measured plans, but that, on the contrary, you seem to see buildings through a veil of atmosphere. They are off in the distance—you must walk toward them to see them plainly. The consummate art which enables an artist thus to do with a few black lines what it generally needs color to accomplish only springs from inborn genius put to constant practice. Artists like Rico generally have their studios out of doors, and draw and draw in the broad, open sunlight. The study reproduced is a fine specimen



ROSES. PEN-DRAWING BY EUGENE MORRAUD.



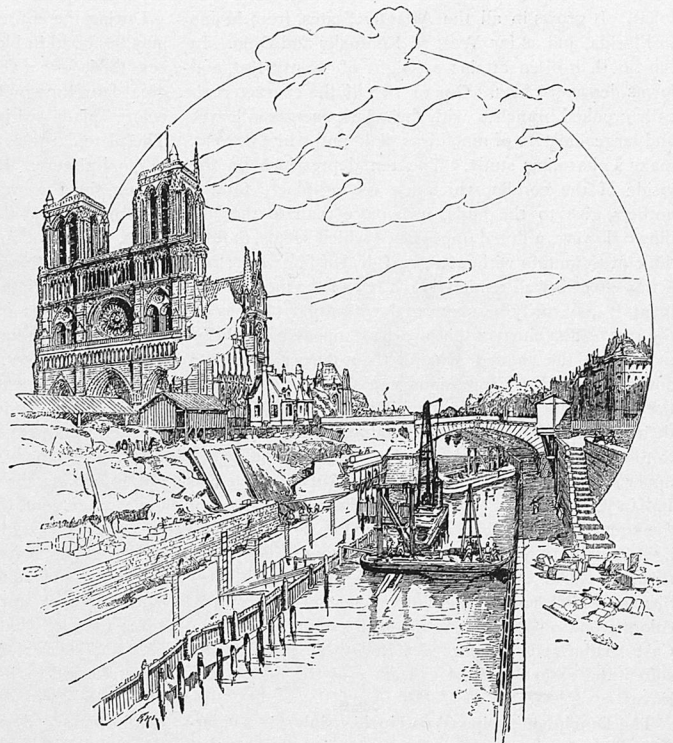
of Rico's work ; and I have no hesitation in saying that in that one particular, the suggestion of atmosphere by the means of black lines only, the artist has never been

There is a good effect of color and light in this drawing, which is the result of contrast and graduation ; the *whole* landscape is dark, the *whole* sky is light, but there are

and then to copy flowers, so in pen-and-ink drawing we know of no better practice for acquiring a delicate touch. Yet there is no reason that your work should be feeble.



"OBSEQUIES OF PRINCE JACQUES D'ORLEANS." PEN-DRAWING.



"AT WORK ON A BRIDGE IN PARIS." PEN-DRAWING.

excelled, if ever equalled. Whatever Albrecht Dürer did with pen or etching needle, whatever Seymour-Haden or James McNeil Whistler has done with the latter medium, neither they nor any other artist, ancient or modern, have ever represented in language so vigorous and true the effect of the pulsating air between you and the object in the distance.

Good atmospheric effect is seen in the illustration "Twilight," by Mr. Wylie, a drawing from his painting. This is not a spirited drawing like Rico's ; it is merely a specimen of careful, well-regulated pen work. You will see the same lines breaking up the monotony of the main tint in the sky, going zigzag across it, that I have pointed out in a previous paper, in a drawing of Simonetti's.

parts in the former light and in the latter dark ; and you will hardly fail to notice that the graduation from light to dark in the sky is admirably managed.

As in painting the student should always essay now

The group by Eugene Morand is a particularly fine example of delicate yet vigorous workmanship. If you half close your eyes, the blotches of ink disappear, and the veritable roses are brought to view. E. KNAUFFT.



"THE CEMETERY OF SAINT-PRIVAT." PEN-DRAWING BY ALPHONSE DE NEUVILLE.